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EXCAVATION OF THE THEATRE AT ERETRIA
IN 1895.

[PLATES I, II, III.]

The first excavations made by the American School in the theatre at Eretria were in February and March, 1891:¹ At that time the *skene* was uncovered, the stylobate of the *proskenion*, the eastern half of the rim of the orchestra and part of the adjacent canal. A trench also was run from the centre of the orchestra to the middle point of the *cavea*, and was prolonged enough to show that the seats there had been largely destroyed. Some seats adjacent to the east *parodos* were laid bare, and the direction and width of the *parodos* determined. The arched passage under the *skene* and the subterranean passage in the orchestra were freed from the accumulated earth. In the following year² (January, 1892) the eastern half of the orchestra was cleared, its true diameter ascertained, seven rows of seats laid bare for several metres in the eastern part of the *cavea*, and the east *parodos* dug out, on the same level as the orchestra, as far as the end of the *paraskenion*. In May, 1894, further excavations were undertaken.³ The extreme west part of the *skene* was uncovered, a long row of bases of choragic monuments on a common stylobate discovered still further west, and the west *parodos*-wall made out, though the *parodos* itself was not touched.

¹ Cf. AM. JOUR. ARCH. VII (1891), pp. 253-280, reports by Messrs. FOSSUM and BROWNSON, with plan (Plate XI) by Mr. FOSSUM.

² Cf. *Eleventh Annual Report of the Managing Committee of the Am. School of Class. Studies at Athens* (1891-92), p. 40.

³ Cf. AM. JOUR. ARCH. X (1895), pp. 338-346, and Plates XVIII, XIX, report of Mr. CAPPS.

The present report is a statement of the work carried on from May 20 to June 15, 1895, under the direction of Professor R. B. Richardson, Director of the American School, assisted by the writer. The campaign, in brief, was devoted to the clearing out of the rest of the orchestra, the laying bare of seven rows of seats around the entire *cavea*, the cutting through of the east *parodos* in its whole extent, of the west *parodos* for twenty-two metres, and the excavation of the two *paraskenia*. Two things still remaining to be done are the determination of the length of the *analemmata* and an investigation of the outer side of the *cavea* with a view to seeing whether a supporting wall ever existed there.

We shall take up the several parts of the work of 1895 in the following order: (1) the *cavea*; (2) the canal; (3) the orchestra; (4) the *parodoi*; (5) the *paraskenia*; (6) miscellaneous finds.

I. THE CAVEA.

The seven lower rows of seats had already been excavated on the east side. We completed their excavation around the entire *cavea* and found the bottom row almost perfectly preserved, probably because it came early under the earth. The second row is in fair preservation. In the rows above the second, many of the stones are very badly worn—the poros was so soft and friable, especially when lightly covered and exposed to dampness and the disintegrating influences of the roots of grass and bushes. The material was poor anyway, and frequent repairs necessary, as the varying profiles of the seats clearly show. The fact that each several row is not on a stone substructure, but imbedded by itself in the earth, with earth as the place for the spectators' feet, explains how easily the stones could be thrown out of alignment.

How many of the seats are preserved above the seventh row cannot be exactly stated without complete excavation. At various points just below the top of the *cavea* seat-blocks can be seen *in situ*, while just above the seventh row—say from the eighth to the fourteenth rows, the earth is mostly so shallow as to make it seem probable that the seats are entirely gone. In one section we know this to be the case, for in the third *kerkis*, counting from the west end, wishing to find traces of a *diazoma*, if there

were any, a trench 2 m. wide was dug in a place free from bushes up from the seventh row toward some seats which appeared to be *in situ* near the top of the *cavea*. The first row of these was reached at a distance of 11.40 m. above the seventh row, the second at 12.60 m. In the whole length of the trench, except fragments of poros from disintegrated seats, nothing was found, though the trench was dug five feet deep. Thus no *diazoma* was established, and with a *cavea* as low as this there is no compelling necessity for any. For other trenches time failed.

Mention was made in the report of the excavations of 1891⁴ of the ruinous condition of the seats above the first row in the middle of the *cavea*, but it now appears that the excavators examined the very worst-preserved portion of all. Immediately on each side of their trench the seats are more destroyed than in any other section, and it is not impossible that at a late period the poros-seats there were removed to make room for a platform large enough for several thrones—something like the emperor's box in the Dionysus-theatre at Athens. Certain foundations rather point to this, and to such a structure could be assigned the large marble slab referred to by Mr. Brownson.⁵

In the middle of the fourth *kerkis*, counting from the east end, in the second row of seats, which was cut away to receive it, was found a marble block (FIGURE 1), its top placed on a level with the top of the first row of seats. Part of the upper surface is raised above the remainder and is rougher, evidently prepared to have something rest upon it. It is undoubtedly the basis for the throne of some official connected with the theatre, though the throne-fragments found cannot fit it, and must be placed elsewhere. Similarly, in the fifth *kerkis* the second row is cut for such a block, but the block itself is missing. Mr. Brownson⁶ computed the number of *kerkides* as eleven, with twelve stairways, which is correct. At the bottom step the average

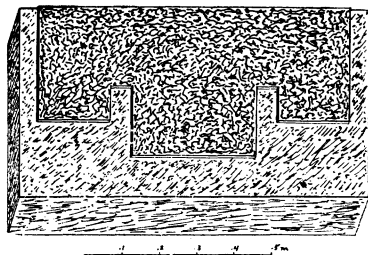


FIG. 1.—ERETRIA THEATRE.
MARBLE BASIS.

⁴AM. JOUR. ARCH. VII, p. 267.

⁵*Ibid.*, p. 272.

⁶*Ibid.*, p. 269.

width of a *kerkis* is 3.28 m., of a stairway 0.91 m. On the west side, at the foot of the *analemma*, there is no *stele*-basis to correspond with that on the east side.

The slope of the *cavea* is about 20° 30' above the horizontal.

II. THE CANAL.

The canal around the west half of the orchestra is the exact counterpart of that on the east, and there is a similar exit for the water, which flowed from the middle point of the canal in either direction. The drain which receives the water from the canal probably passes under the *skene*, but lack of time precluded an investigation of it.

Mr. Brownson,⁷ in his report, mentions "three ill-made and ruinous cross-walls" in this canal, and surmises that they probably served to support a later flooring over the canal. The third of these walls, mentioned as extending but half-way across, had disappeared before we began to excavate. The second was found to go but three-fifths of the way across, and both it and the first displayed the familiar profile of theatre-seats. There were no cross-walls whatever found in the west half of the canal. As supports for a flooring of either wood or stone they should run lengthwise and not across the canal. Further, neither the orchestra-rim nor the broad step opposite shows any cutting for the reception of a flooring, and we certainly cannot think of one simply resting on the rim and step. There is no compelling reason to suppose the canal covered over and its usefulness as water-channel and passage-way impaired in order to provide places for thrones, when these could, as in Oropus, be placed in the orchestra or on a special platform. These walls, if they can be called walls, must certainly belong to some very late period, when the theatre was no longer used for its original purposes.

The outside of the orchestra-rim, *i. e.*, that forming a side of the canal, was stuccoed. Two or three layers are visible, and were painted in dark green and red on the white ground. The design is of vine-leaves and bunches of grapes—certainly a fitting one for a theatre. The colors were not visible when

⁷ *Ibid.*, pp. 267, 274.

the rim was first excavated, but needed the cleansing of rain and air to bring them out and render it possible to distinguish them.

III. THE ORCHESTRA.

The orchestra was not paved with stone.⁸ This is made certain by the fact that no paving blocks were found, by the shape of the top of the rim bounding the orchestra, and by the existence in places of a peculiar pavement, made of lime laid on in a coating 0.01 m. to 0.02 m. thick.⁹ Traces of it were found (1) in the lower end of the east *parodos*, (2) in the orchestra near by in front of the *proskēnion*, (3) correspondingly in the west *parodos*, and (4) on the west side of the orchestra opposite the first stairway, near the step. Careful search failed to show any in the western half of the orchestra in general, while part of the eastern half had been dug too deep in 1892 to afford any hope of finding it there. It undoubtedly once existed all over, but gradually wore away or was destroyed in the later repairs. Where it appears it represents an ancient *patoma*, which is shown by levelings to be that of the second period, the period of the construction of the Charonian stairs and of the *cavea* and orchestra in general. In the last period, that of the permanent marble *proskēnion*, the orchestra was higher.¹⁰ This is proved by the stylobate, where some of the stones are unworked on the lower part of their face, showing that this was covered, whereas the level of the lime pavement lies 0.19 m. below the top of the stylobate and about 0.12 m. below the orchestra-level of the last period. The *proskēnion*-stylobate is 0.32 m. above the rim of the orchestra. There was, then, in the period of the lime-*patoma*, a slope from *proskēnion* to the limit of orchestra of about 0.13 m., which in the last period was increased to 0.25 m. This slope, when compared with the whole diameter of the orchestra, is so slight that the dance-movements would not be in the slightest degree affected, and it would scarcely be visible to the eye, while yet assisting drainage and helping—though in a small degree, to be sure—to raise the persons in the *skēne*-half of the orchestra above those in the *cavea*-half.

⁸*Ibid.*, p. 272.

⁹In the inscription relative to the theatre in Delos, quoted in *BCH.* XVIII (1894), p. 163 bot., the words *τὴν ὀρχήστραν τοῦ θεάτρου καταχρῆσαι* seem to refer to a process of this kind.

¹⁰*AM. JOUR. ARCH.* VII, p. 265.

Masons' Marks on Rim of Orchestra. On the inside of the rim surrounding half of the orchestra are sundry masons' marks, here reproduced. Counting from the east end, the 1st, 2d, 3d, 7th, 10th,

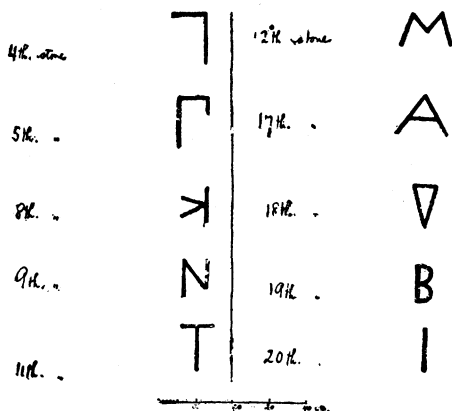


FIG. 2.—ERETRIA THEATRE. MASONS' MARKS ON RIM OF ORCHESTRA.

13th, 14th, 15th, 21st and 22d stones, which form the half-circle, have no marks; the 6th and 16th stones have cuttings (or natural breaks) but these are not intelligible as letters; the remaining stones have letters distributed as represented in FIGURE 2. It will be noticed that about half of the stones bear no marks, and that the rest are not arranged to bring the letters in alphabetic order. This suggests that the stones are not in the order in which they were originally put, and it is probable that originally the alphabetic order was that of the stones, and that at a later period repairs were instituted in the orchestra-rim which threw out many of the marked stones, replacing them by unmarked, and re-arranged those still remaining of the old lot. The shape of the stones is such that they can belong only in the position where they now are, forming one side of the canal, so that the lettered stones probably date from the earliest period of the lowered orchestra. It is certain that masons' marks of this sort cannot be judged by the same criteria for date as the letters of a decree or on a grave-stele. The tendency would be to preserve older forms. The ν and the μ have quite an ancient look, but can hardly date the theatre more closely than the arguments from other sources. They cannot be later than the latter half of the fourth century.

Before leaving the subject of the orchestra it is proper to state, for the benefit of future visitors to Eretria, that the marble slab covering the "vesica-shaped aperture"¹¹ in the tunnel under the orchestra is not *in situ*, but was put where it is by us. I believe that this hole is meant to afford entrance from below into the orchestra back of the centre when a play required it. It could easily have been reached by a temporary ladder in the tunnel. Further, the stone placed upright at the top of the stairs in the centre of the orchestra where they are broken was put there by us to prevent the entrance from filling up.

IV. THE PARODOI.

Mr. Capps¹² has discussed these and given the explanation of their slope, which is less than that at Oropus, and more than that at Megalopolis. The east *parodos* had been excavated in 1892 without bearing the fact of the slope sufficiently in mind, so that our first task was to partly fill it up, both in order to restore the proper level and in order to get a road for our carts from the orchestra. The true slope, which is about $5^{\circ} 30'$ from the horizontal, was determined in three ways: (a) by the slope of the courses of the *analemma*, which is the same as the slope of the *parodos*; (b) by the existence of a sill *in situ* in the front wall of the *paraskenion*, 1.25 m. above the orchestra-level, and which must be for a door from the *parodos*, thus giving a fixed point in the slope; (c) by the fact that beyond this door the wall of the *parodos* is worked smooth above a certain slanting line, all below the line being left rough, since it was under the earth and not visible. The slope of the west *parodos* was similarly determined.

The great mass of earth of the *cavea* exerted continually a lateral thrust upon the *analemmata* until, probably aided by earthquakes, they were in time precipitated into the *parodoi*, while at the same time the front walls of the *paraskenia* suffered a similar fate. A good many seat-blocks from the upper part of the *cavea* also fell in. The result was that the *parodoi* were filled with a confused mass of large blocks of stone which rendered excavation extremely difficult. Four courses, each 0.45 m. high, are the most that are *in situ* in either *analemma* above the surface of the *parodos*.

¹¹AMER. JOUR. ARCH. x (1895), p. 277.

¹²*Ibid.*, p. 342.

In front of the *analemmata*, commencing in the east *parodos* 14.25 m. from the foot of the *analemma*, in the west *parodos* 10.50 m., are poros foundations having the same slope as the *analemmata*. On these foundations there remains in some places a second course of *orthostatai*, 0.65 m. high and 0.45 m. wide. We may assume that once other courses were above these, the whole serving as a supporting, strengthening wall to an *analemma* which showed signs of caving in.

In each *parodos* at a point opposite the respective end-walls of the *paraskenia* are traces of buttresses to the *analemmata* 0.63 m. wide and extending 0.63 m. (0.60 m.) into the *parodoi*. In the east *parodos* the lowest visible stone of the buttress is cut down and prolonged half-way across the *parodos*. In the west *parodos* the corresponding stone is separate from the buttress and is wider. Such buttresses and such stones in the surface of the *parodoi* look like the *parastades* and sills of doors. This is a natural place for doors in the *parodoi*—opposite the ends of the prolongations of the *proskenion*, and this is the arrangement at Epidaureus. What are the indications for other *parastades* across the *parodoi*? The marble fronts of the *paraskenia* do not extend to the end of the walls, but stop at the intersection of the front and end-walls. In the end-wall projecting into the east *parodos* there is a stone which is rough as if broken off,¹³ and in the west *parodos* a corresponding stone which projected some 0.60 m. into the *parodos* was cut away through the mistake of a workman.¹⁴ It cannot be a sill: it is a metre above the *parodos*-level at that point. It indicates rather that the end-walls were prolonged beyond the marble front in *parastades*. With two *parastades* and a sill a door is established. A sill across the whole doorway is not essential. No architectural members were found which could be assigned to the doors, so that their reconstruction must be based on a comparison with those in other theatres—Epidaureus, for example.

In digging in the west *parodos* at about 0.60 m. to 0.70 m. above the ancient level, there was noticed a thick layer of marble chips. This is interesting as showing the level here at the time

¹³*Ibid.*, p. 341.

¹⁴*Ibid.*, p. 342.

when the work of destruction of the marble parts of the theatre was carried on for the lime-kilns, one of which was cut in the *cavea* itself, near the east *parodos*.

V. THE PARASKENIA (PLATES I, II, III).

In the first period of the theatre the *paraskenia* were two tower-like projections from the *skene*.¹⁵ When, in the second period, the orchestra was moved north and lowered, we may suppose that new *paraskenia* were built out from the *scaenae frons*, but their exact size and shape is uncertain, for the reason that the plan of the present *paraskenia* shows only one period, and that a later one. They may have coincided with the present plan, or they may have more resembled the old. The fact that the completed circle of the orchestra is some distance from the *proskenion* makes it seem probable that they projected further then than now.

In the theatre as excavated the *paraskenia* are long narrow rooms (cf. PLATE I, *ABCDEF*, *A'B'C'D'E'F'*) which bound the *parodoi* on one side. Their front-walls¹⁶ are of marble and for 3.85 m. (*AB*, *A'B'*) are a prolongation of the marble *proskenion*. Then an oblique angle is made and the walls (*BC*, *B'C'*) run some 14.80 m. along the *parodoi*, gradually approaching the *analemmata*. The back-walls, 2.30 m. to 2.50 m. distant, are parallel with the front, and are a continuation of the *scaenae frons*. The end-walls (*CD*, *C'D'*) are of poorer material than the others, and do not go down even to the floor level. This was no great weakness, as all the thrust of the roof came upon the side-walls. It seems not impossible that the *paraskenia* once extended further than at present. The end-walls certainly seem later than either front or back-walls.

About four metres from the outer ends of the *paraskenia* are doors, already mentioned, opening into the *parodoi*. The marble sill of that in the east *paraskenion* is still *in situ*, 0.95 m. above the *proskenion*-stylobate. In the west *paraskenion* the marble has disappeared and a block of poros is in its place. These sills give the floor level of the *paraskenia* at these points. Another point is

¹⁵AM. JOUR. ARCH. VII, p. 259.

¹⁶The poros foundations of these are not laid on an incline, as stated in AM. JOUR. ARCH. X, p. 341.

got by the height of the cross-walls AF , $A'F'$. That on the east is 0.28 m. above the *proskenion*-stylobate; that on the west a trifle less. The floors of the *paraskenia* must have had an upward incline, for in the east *paraskenion*, starting from the cross-wall mentioned, a ledge runs with a slope upward along the back-wall, and where it ceases its line is continued, indicated by the different surface of the stone above and below. The ledge arose as follows. When the new upper part of the *scaenae frons* (hatched as "Late Wall—Good" on PLAN) was built on the old foundation, since it was not so thick as the wall it replaced, the prolongations of the latter in the back-walls of the *paraskenia* projected beyond the new wall. To remove this blemish the faces of these back-walls were cut down until they corresponded to the new front line. This was naturally done only down to the floor-level, below which the wall was left intact, forming the edge mentioned. In the west *paraskenion* there is no ledge, but, as in the east, a thick layer of roof-tiles and *antefixae* shows where the floor was. Above the roof-tiles were blocks from the walls, *i. e.*, the roof fell first and the walls caved in on top. Below the cross-walls a step led to the level prevailing back of the *proskenion*, which level in the period of the marble *proskenion* was above that of the earlier period, just as the orchestra was higher.

The height of the *paraskenia* is the next problem. That the *proskenion* was Doric was determined by the excavators of 1891.¹⁷ A fragment of one of the columns shows that the visible front part was channeled, while the back was left simply rounded, and on each side a segment was cut off so as to make a flat surface for the attachment of the *pinakes*. Among the finds of 1895 was a triglyph of bluish marble 0.20 m. wide and 0.31 m. high, with a bit of metope on either side. The evidently corresponding Doric *geisa* have mutules 0.204 m. long, with a distance of 0.048 m. between them. From these we make out the combined width of triglyph and metope as 0.504 m., three times which is 1.512 m., or just the axial distance of the columns of the *proskenion*,¹⁸ which proves that the triglyph and the *geisa* come from the *proskenion*. There were, accordingly, between each pair of columns two

¹⁷ AM. JOUR. ARCH. VII, p. 264.

¹⁸ *Ibid.*, p. 264.

triglyphs and three metopes. In the theatre at Athens there were one triglyph and two metopes; at Oropus there were three triglyphs and four metopes.

Mr. Fossum,¹⁹ finding an Ionic cornice which had an angle equal to that at *B*, surmised that the Doric *proskenion* was continued on the sides in the Ionic order. But this juxtaposition of Doric and Ionic is, I believe, elsewhere unknown. The object of the change of order would be to obtain for the *paraskenia* a greater height than was possible with the Doric system unless its proportions were unduly increased. Suppose that the Ionic order was used in this way. Its slenderer proportions would bring the *paraskenia*, as far as any calculations from the few remaining fragments can be made, well above the *proskenion*; but looked at from the outside they would present what is an impossibility in a building of this kind—a tiled roof a trifle over two metres above the ground. Difficulties also arise if one can prove a direct communication between the *paraskenia* and the late wings of the *skene*. The only reason for having the *paraskenia* higher than the *proskenion* is to gain head-room inside. We must see if this is necessary. If found unnecessary this must be counted as a point against it. The height of the *proskenion* has been usually taken at 3.40 m.,²⁰ and a place to test the possibility of the prolongation of the Doric order at this height in the *paraskenia* is furnished by the doors already mentioned which lead from the *paraskenia* into the *parodoi*. The sill of the door in the east *paraskenion*, as was stated above, is 0.95 m. above the *proskenion*-stylobate. Deducting this from 3.40 m. and deducting also the height of cornice, etc., we have remaining somewhat less than two metres, just enough room for a door. The very fact that the door is placed where it is rather implies that the above is true. They put the door as far out as was possible and yet have head-room. The natural place would be still further up the *parodos*, but the slope prevented this being done.

The cornice-block with the angle must be assigned somewhere, and there are two places where it can go, either on the front wall of a second story of the *skene*, or, if there was no second story, on the back-wall at the angle *E*, at a height such as to make a

¹⁹ *Ibid.*, p. 265.

²⁰ *Ibid.*, p. 265.

decorative background in connection with the *scaenae frons*. A second story of the *paraskenia* is, however, required, for the tile-fragments found in them show that the roofs were so covered, and roofs of tiles at the level of the ground are impossible. If there was a second story, the Ionic order is necessary in order to gain the requisite height without having unduly heavy columns.

The most reasonable supposition accordingly is that the *paraskenia*, like *stoae* in various parts of Greece, were essentially Doric in their lower story, that the ceiling of this was on the same level as, and a continuation of, the *podium* of the *proskenion*; and that there was a second story, Ionic in order, with half columns in its front wall, and with roof at a level to suit the *skene*. From this upper story there was immediate access to the *podium* of the *proskenion*, and to it one passed from the ground-level outside by means of doors in the ends, or from the wings of the *skene* through doors in the back-walls.

Mr. Capps²¹ advocates a means of communication between *skene* and *parodoi*, *viâ* the wings of the *skene* and the *paraskenia*. The excavations of 1895 showed that any such thing in the wings was out of the question. These belong wholly to the upper level. If there were stairs or ramps they must be in the *paraskenia*. Ramps I think are excluded because of the steep gradient which would be necessary on account of the limited room. If there were stairs, wood was a more natural material than stone, as occupying less space, and if wooden, they have long since rotted away. Nothing appeared to decide definitely either for or against them, though certain stones in the west *paraskenion* (*G* on PLAN), 0.45 m. above the poros block replacing the door-sill, can be explained as something on which a wooden flight of stairs rested. Perhaps the cutting in the top of the back-wall near by has also some significance in this connection. Similar stones fail entirely in the east *paraskenion*.

One of the points to be observed in the construction of dressing-rooms for the actors was their ready accessibility, as the changes of costume had often to be made very quickly. In the later periods of the theatre at Eretria, the space between the *proskenion* and the *scaenae frons*, and especially the two *paraskenia*, were of a

²¹ AM. JOUR. ARCH. X, p. 344.

size fully sufficient for dressing-rooms, and to one who rejects the old view of a raised stage seem particularly suited for this, as being in such immediate connection with the orchestra. Another room which could easily have supplemented those already mentioned in their dressing-room use is the much-discussed tunnel under the *skene*, and it may very well be that this was in part the purpose of its construction. The view which makes this a direct passageway for sacred processions from the neighboring temple, seems to me completely untenable. It were, surely, no very great hardship to ask the priests and their followers to proceed a hundred feet or so further and enter by the east *parodos*, whose easy slope afforded far more opportunity for dignity and pomp. For them to gather up their trailing robes and clamber down the steep steps into the tunnel²² and file out one by one through a narrow door into the orchestra, would rob the procession of its chief virtue and turns the whole thing into a farce. Perhaps the chorus, freed from the necessity of frequent changes of costume, still used through all periods the *skene*, or they too may have dressed themselves below, while the *skene* was devoted to the storage of stage-properties not wanted for the immediate occasion.

But the use as green-rooms was not the only purpose of the *paraskenia*. There was another object in their making which is certain, whereas the former is but probable. There were many occasions²³ where plays require that an actor enter from the *parodos*, the common place of entrance for the chorus. It was, of course, perfectly possible at all times for persons to come from outside the *skene* down the full length of either *parodos*, but scenic illusion was accomplished sufficiently if access to the *parodos* was gained part way down its descent, while the convenience of the actors was much better suited, if, already behind the *proskenion*, they had only to pass into either *paraskenion* and through the door into the *parodos*, than if they were compelled to go outside the *skene* and come down the whole length of the *parodos* from the level of the ground outside.

²² AM. JOUR. ARCH. VII, p. 262.

²³ Best collected and discussed by E. BODENSTEINER in *Jahrbücher für classische Philologie*, XIX, Supplement-band, pp. 703-721. Cf., also, pp. 680f.

VI. MISCELLANEOUS FINDS.

Here may be mentioned a small gold ring, lost by some spectator, with curious signs on the part where it widens for a seal. Eighteen bronze coins came one by one from various parts of the theatre. They range in date from the third century B.C. to the second A.D., and are of Euboea, Boeotia, Athens, Corinth, with two or three Roman coins. A few unimportant fragments of sculpture and an insignificant piece of an inscription (No. 9 in the list of inscriptions discovered at Eretria in 1895) are all that can be noted in these classes.

In 1891 were found numerous throne-fragments.²⁴ We found a number more, and chief among them—from the west *parodos*, the back of a throne, entire, with side pieces, one attached, the other broken off but lying near the large fragment. In the shape of the back and the form of the sculptured decoration it resembles very closely the thrones in the theatre at Oropus, just across the strait, and undoubtedly in each place the period of their introduction into the theatre was the same. We may perhaps be allowed to surmise that, as in Oropus, this and similar thrones were placed in the orchestra, unless they could be given a place on the platform which perhaps existed in the middle *kerkis*.

The architectural marbles present little new beyond what was found in 1891. A marble triglyph from the *proskenion* has already been mentioned, and so have the corresponding *geisa*. In the Ionic order was found a new piece of a marble half-column with back-piece 0.41 m. square. The width of a flute is 0.051 m. and of the adjacent fillet 0.013 m. Various *geisa* and cornices were also found, but need not be mentioned severally. Many terra-cotta *antefixae*, nearly all broken, came from the *paraskenia* and from the *parodoi*.

This year also Ionic half-columns and capitals in poros were found, whole or in fragments, in the theatre and in the newly-discovered gymnasium. These may possibly come from the round basis now enclosed within the west wing of the *skene*, making a structure somewhat like the choric monument of Lysicrates, without its square base. To this must belong a fragment built

²⁴ AM. JOUR. ARCH. VII, p. 275.

into the adjacent wall of the *skene*, a bit of roof, of poros cut to imitate overlapping tiles, which are in shape like large leaves.

THEODORE WOOLSEY HEERMANCE.

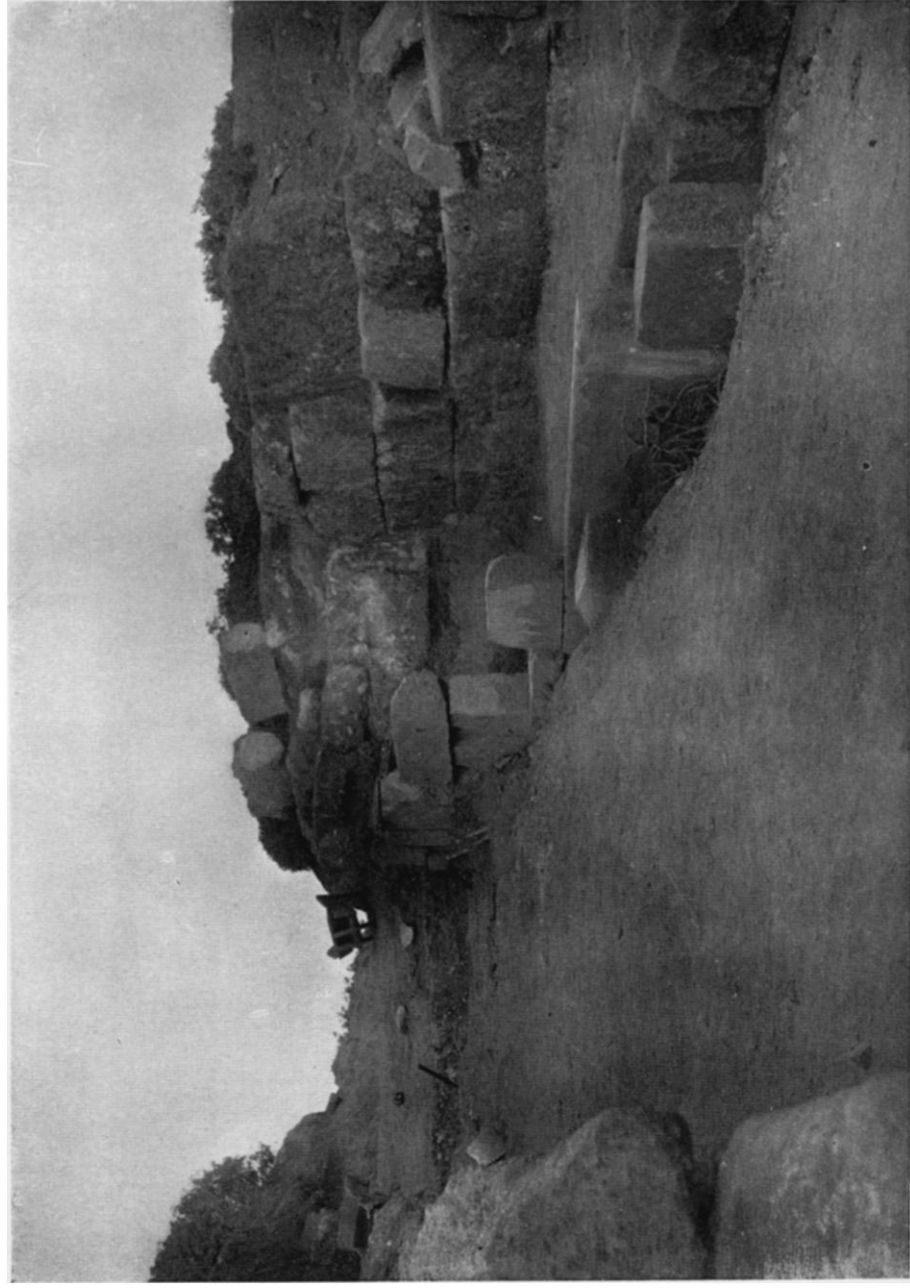
NOTE.—It gives me pleasure to acknowledge my indebtedness to DR. DÖRPFELD for a number of helpful suggestions.

FRAGMENT OF A DATED PANATHENAIIC AMPHORA.

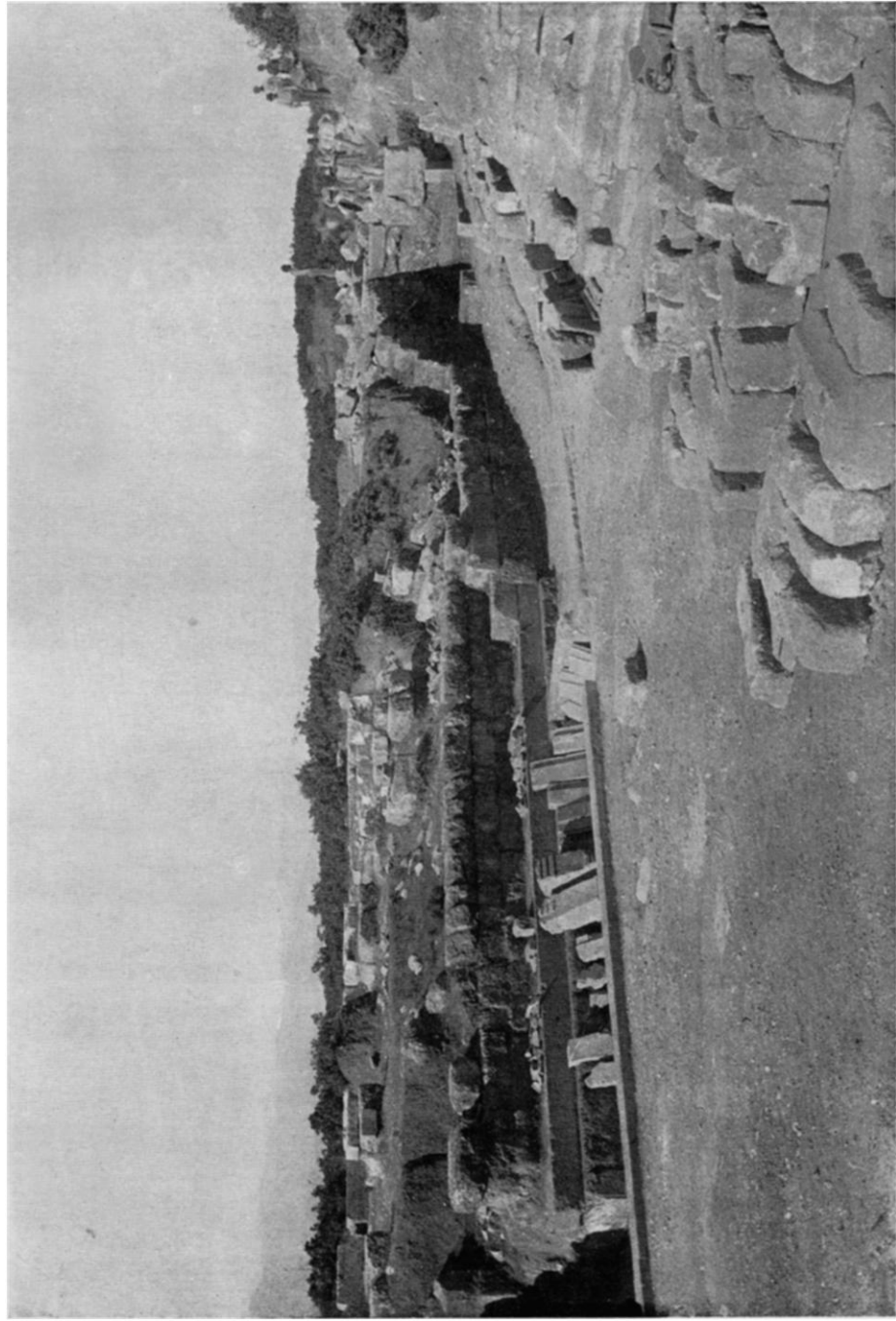
In the gymnasium excavated at Eretria by the American School in May and June, 1895, north of the room where the four basins were found *in situ* (see *Am. Jour. Arch.*, XI. 2, p. 156) there was a small triangular space formed by the intersection of three walls. Water-pipes ran across its floor, and at their level amidst other rubbish the vase-fragment here represented was found (FIGURE 1). Its three sides measure 0.095 m., 0.085 m. and 0.08 m. Written *κιονηδόν* is the inscription *Πολέμων*. To the left of the inscription is a vertical band of black 0.01 m. to 0.013 m. in width. Practically all the paint has disappeared and the different color of the clay where the paint once stood alone permits the letters to be made out. The *κιονηδόν* direction of the inscription, the size of the letters and the black band beside them make it certain that this is a fragment of a Panathenaic *amphora*, and that *Πολέμων* is the name of an *archon*, which dates it in a particular year. Above the Π is visible the vertical *hasta* of another letter which we are to take as N and read [*ἄρχων*] *Πολέμων*.

The Panathenaic *amphorae*, whole or fragmentary, which bear *archons'* names, are fourteen in number and belong to ten several years.¹ This is no place to discuss these *amphorae* from the artistic standpoint, as on this side our new fragment has no data for comparison. It may, however, be worth while to note a few things about the inscriptions they bear. In three instances—in the years 333–2, 332–1, 328–7, the word *ἄρχων* precedes the

¹ Cf. RAYET ET COLLIGNON, *Histoire de la Céramique grecque*, p. 140; URLICHS, *Beiträge zur Kunstgeschichte*, p. 44ff; *Annali dell' Istituto*, 1877, pp. 294–332 (J. DE WITTE); *Monumenti*, x, pl. 47–48a, 48f, No. 8; *BCH.* vi, p. 168.



THEATRE AT ERETRIA: EAST PARADOS AND PARASKENION.



THEATRE AT ERETRIA: WEST HALF OF SCAENAE FRONS AND PROSCENION; WEST PARASKENION.